

JEAN



SIBELIUS

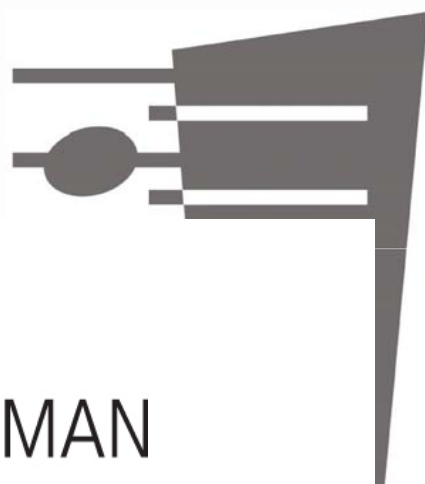
OVERTURE IN A MINOR

for orchestra

1902

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SCORE



FENNICA GEHRMAN

FENNICA GEHRMAN OY, HELSINKI

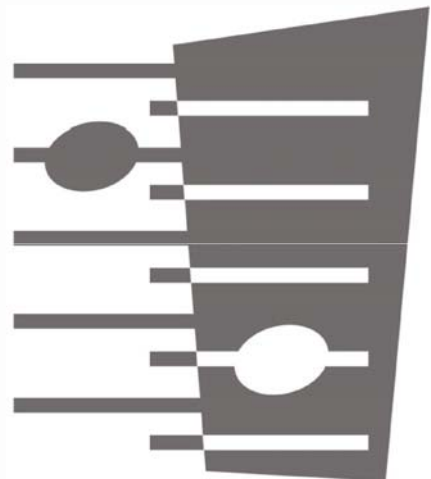
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FENNICA GEHRMAN OY, HELSINKI

JEAN SIBELIUS

Overture in A minor

Sibelius's oeuvre is so large that there are many areas of it (such as music for solo voice and incidental music) and individual items which are not widely known. One reason for this is that works are not available in printed form (the case, for example, with *Skogsrådet*, "The Wood Nymph"), another that they have been overshadowed by more substantial works, or genres such as the symphony or symphonic poem. In no sense does Sibelius's Overture in A minor deserve the neglect that has befallen it, not even for being written in a single night in a Helsinki hotel room! A factor which makes the neglect more understandable is that this overture acted as a "filler" in a concert program dedicated to Sibelius's music 8.12.1902. The main item of this concert was the II Symphony, and another item quickly put together for the same concert, the *Impromptu* for women's voices and orchestra, has experienced the same fate as the A minor overture.

The function of the overture was clearly to start the event off in grand style, which its opening four-part trumpet and trombone fanfares no doubt did most effectively. Sibelius also drew upon some techniques which he had used in his previous successes, devices which would guarantee the public's approval also on this occasion. Thus the introductory section in A minor, which returns at the end of the work in a more striking orchestration, is reminiscent by virtue of its brass and timpani parts of the expansive bravura of *Finlandia*. Its mediant-based harmonic relations come excitingly close to the late style of Joonas Kokkonen (1921–96). The low rumbling scales in the strings which accompany the fanfare remind us of the slow movement of the II Symphony, while the high arpeggiated string chords which appear at the peripheries of the fanfare phrases not only anticipate the A major theme of the central section but also form the material from which its *moto perpetuo* figures are derived, bringing to mind the opening section of the III Symphony.

The A minor overture may not be a work of greatness in itself, but it is most charming. Rarely does Sibelius present such relaxed and buffo face as he does here; the main section of the piece in the major key could easily be an overture to a comedy. Its runs and orchestrational classicism contain features which hint at Sibelius's admiration for Mendelssohn (cf. the scherzo of the "Scottish" symphony). At the same time it has some of the unrelinquishing bustle of the *Return of Lemminkäinen* and the simple rhythmic drive of the *Karelia Suite*. One of its themes (in the cello at letter F) is reused in the finale to the *Voces intimae* quartet. The playful figures of the flutes do not merely anticipate the III Symphony but also reveal the essence of the A minor overture: in spite of its relationships to many other pieces by the same composer it is the first, exploratory piece of a new classical – one might even say neo-classical – style in Sibelius's oeuvre. In it we find Sibelius at his most uninhibited, in the process of discovering the keys to the future.

Väijo Murtomäki
English translation by Andrew Bentley

Strumenti dell'orchestra

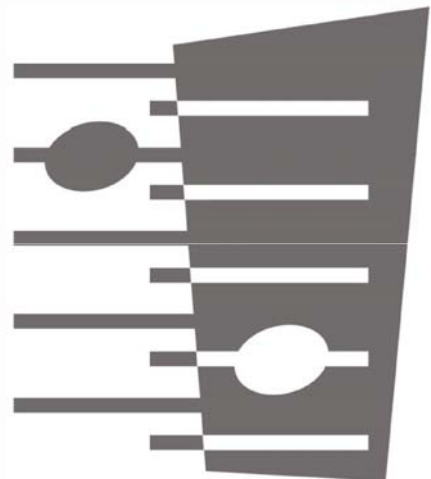
2 Flauti
2 Oboi
2 Clarinetti in A
2 Fagotti

4 Corni in F
4 Trombe in C
2 Tromboni
1 Tuba

Timpani

Archi

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FENNICA GEHRMAN OY, HELSINKI

Overture

in A minor

Jean Sibelius

1 *Andante molto sostenuto*

The musical score is arranged in systems. The first system includes Flauto 1, Flauto 2, Oboe 1, Oboe 2, Clarinetto 1 in A, Clarinetto 2 in A, Fagotto 1, and Fagotto 2. The second system includes Corni in F (1.2 and 3.4), Trombe in C (1.2 and 3.4), Tromboni 1.2, and Tuba. The third system includes Timpani. The fourth system includes Violini I, Violini II, Viole, Violoncelli, and Contrabbassi. The score is in common time (C) and begins with a first measure rest. The woodwinds and strings are mostly silent, while the brass section (Trombe and Tromboni) plays a rhythmic pattern starting in the second measure. A large watermark 'PROMOTIONAL COPY' is overlaid on the bottom right of the score.

Tr. 1.,2
Tr. 3.,4

Tr. 1.,2
Tr. 3.,4
Timp.

17 **A**

Tr. 1.,2
Tr. 3.,4
Trb. 1.,2
Timp.
VI. I
VI. II
Vle
Vc.

24

à 2

29 **B**

Tr. 1..2 *f*

Tr. 3..4 *f*

Trb. 1..2 *f*

Timp. *p*

VI. I *f*

VI. II *f*

Vle *f*

Vc. *f*

Cb. *f*

34

Tr. 1..2

Tr. 3..4

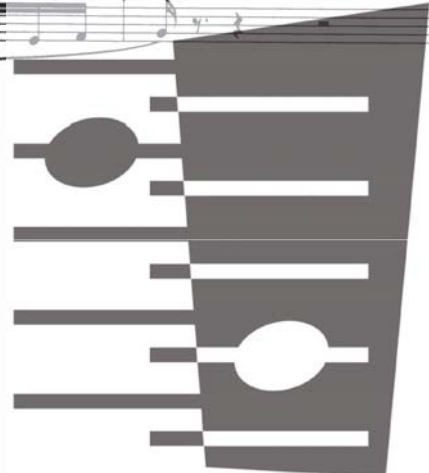
Trb. 1..2

Vle *f*

Vc. *f*

Cb. *f*

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37

Tr. 1..2

Tr. 3..4

Trb. 1..2

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

mp *f* *f* *p*

tr *tr* *tr*

41 [C]

Tr. 1..2

Tr. 3..4

Trb. 1..2

VI. I

VI. II

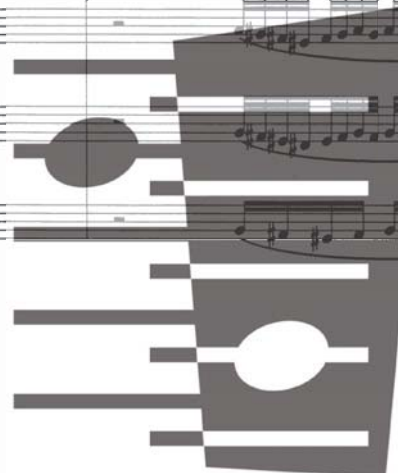
Vle

Vc.

Cb.

f *f* *f*

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Allegro

48

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *fz* *fz* *fz* *mf*

Ob. 2 *fz* *fz* *fz* *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Fg. 1 *mf*

Fg. 2 *mf*

Cor. 1..2 *mf*

Cor. 3..4 *mf* II'

Tr. 1..2 *mp*

Tr. 3..4 *à 2*

Trb. 1..2 *à 2*

Tuba

Timp. *p*

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Allegro

VI. I *arco* *f*

VI. II *(pizz.)* *mf* *arco* *pp* *arco*

Vlc. *mf* *sempre mf*

Vc. *(pizz.)* *mf*

Cb. *arco* *mf*

55

Fl. 1 *poco f*

Fl. 2 *poco f*

Ob. 1 *dim. molto* *p*

Ob. 2 *dim. molto* *p*

Cl. 1 *mp*

Cl. 2 *mp*

Fg. 1 *mp*

Fg. 2 *mp*

Cor. 1.,2. *dim. molto* *pp*

Cor. 3.,4. *dim. molto* *pp*

Tr. 1.,2. *dim. molto* *pp*

Tr. 3.,4.

Trb. 1.,2.

Tuba

Timp.

Vl. I *mp*

Vl. II *mp*

Vle *mp*

Vc. *arco* *mp*

Cb. *dim. molto* *pp*

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62 **D**

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *fz*

Ob. 2 *fz*

Cl. 1 *mf* *dim.* *mf*

Cl. 2 *mf* *dim.* *mf*

Fg. 1 *mf* *mf*

Fg. 2 *p* *mf* *mf*

Cor. 1.,2. *mf*

Cor. 3.,4. *mf*

Tr. 1.,2. *p*

Tr. 3.,4.

Trb. 1.,2.

Tuba

Timp. *p* *tr* *p* *tr*

Vl. I *p* *dim.* *pizz.* *fz*

Vl. II *p* *dim.* *fz* *fz*

Vlc. *pizz.*

Vc. *dim.* *p* *mf*

Cb. *mp* *dim.*

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76

Fl. 1 *fz*

Fl. 2 *fz*

Ob. 1

Ob. 2

Cl. 1 *marcato*

Cl. 2 *pp marcato*

Fg. 1 *pp marcato*

Fg. 2 *pp marcato*

Cor. 1,2 *p*

Cor. 3,4 *p*

Tr. 1,2

Tr. 3,4

Trb. 1,2

Tuba

Timp. *tr mf* *tr mf* *tr* *pp*

VI. I *mf* *mf pp*

VI. II *mf* *marcato* *pp marcato*

Vle. *div. pp marcato*

Vc. *arco mf* *pp marcato*

Cb. *pizz. mf* *arco pp marcato* *pp*

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90

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Cor. 1.,2.

Cor. 3.,4.

Tr. 1.,2.

Tr. 3.,4.

Trb. 1.,2.

Tuba

Timp.

tr

ppp

leggiere

p

mf

97

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Cor. 1.,2.

Cor. 3.,4.

Tr. 1.,2.

Tr. 3.,4.

Trb. 1.,2

Tuba

Timp.

Vi. I

Vi. II

Vle

Vc.

Cb.

pp

pp

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G

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Cor. 1..2

Cor. 3..4

Tr. 1..2

Tr. 3..4

Trb. 1..2

Tuba

Timp.

Vl. I

Vl. II

Vlc.

Vc.

Cb.

p

p

p

p

p

p

p

p

pp

pizz.

p

pizz.

p

p

p

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Fl. 1 *mp* *p*

Fl. 2 *mp* *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Fg. 1 *mp* *p*

Fg. 2 *mp* *p*

Cor. 1..2 *p*

Cor. 3..4 *p*

Tr. 1..2 *p*

Tr. 3..4 *p*

Trb. 1..2 *p*

Tuba *p*

Timp.

Vl. I *p*

Vl. II *p*

Vlc. *p*

Vc. *p*

Cb. *p*

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Fl. 1 *cresc.* *fz* *f*

Fl. 2 *cresc.* *fz* *f*

Ob. 1 *cresc.* *fz*

Ob. 2 *cresc.* *fz*

Cl. 1 *cresc.* *fz*

Cl. 2 *cresc.* *fz*

Fg. 1 *cresc.* *fz*

Fg. 2 *cresc.* *fz*

Cor. 1.,2. *cresc.* *mf*

Cor. 3.,4. *mp* *mf*

Tr. 1.,2. *mf*

Tr. 3.,4. *mf*

Trb. 1.,2. *mf*

Tuba *cresc.* *mf*

Timp. *cresc.*

VI. I *cresc.* *f*

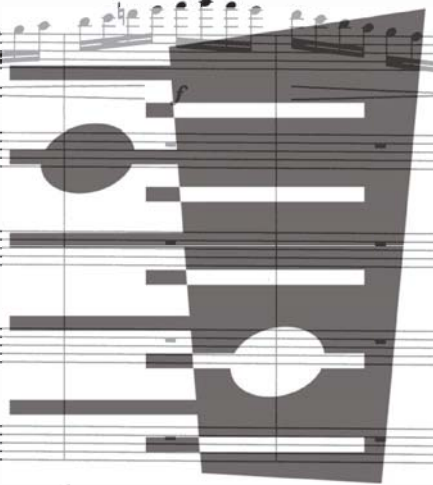
VI. II *cresc.*

Vle *cresc.*

Vc. *cresc.*

Cb. *cresc.*

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127 **H**

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *fz*

Ob. 2 *fz*

Cl. 1 *mf*

Cl. 2 *mf*

Fg. 1 *mf*

Fg. 2 *mf*

Cor. 1..2 *p*

Cor. 3..4 *p*

Tr. 1..2 *pp*

Tr. 3..4 *pp*

Trb. 1..2

Tuba

Timp. *p* *p*

Vl. I *arco*

Vl. II *pizz. fz* *mf* *fz*

Vlc. *fz* *pizz.* *fz* *fz* *arco*

Vc. *fz* *pizz.* *fz*

Cb. *fz* *fz* *arco* *mf*

133

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

dim. molto

dim. molto

f

f

Cor. 1., 2.

Cor. 3., 4.

Tr. 1., 2.

Tr. 3., 4.

Trb. 1., 2.

Tuba

Timp.

dim.

dim.

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VI. I

VI. II

Vlc

Vc.

Cb.

dim.

dim.

dim.

pp

pp

dim.

139 I

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *fz*

Ob. 2 *fz*

Cl. 1 *f* *rinforz.* *p* *mf*

Cl. 2 *f* *p* *mf*

Fg. 1 *f* *mf*

Fg. 2 *f* *mf*

Cor. 1..2 *p* *mf*

Cor. 3..4 *p* *mf*

Tr. 1..2 *ppp*

Tr. 3..4 *ppp*

Trb. 1..2

Tuba

Timp.

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VI. I *p*

VI. II *mf* *p* *pizz. fz*

Vle *mf* *p* *fz*

Vc. *arco* *mf* *pizz.* *mf*

Cb. *pizz.* *mf* *arco* *mf*

mp

145

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

fz fz f

fz fz f

f

f

Cor. 1.,2.

Cor. 3.,4.

Tr. 1.,2.

Tr. 3.,4.

Trb. 1.,2.

Tuba

dim. molto

dim. molto

Timp.

tr

VI. I

VI. II

Vle

Vc.

Cb.

fz fz p

p arco p p

dim.

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Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Cor. 1., 2.

Cor. 3., 4.

Tr. 1., 2.

Tr. 3., 4.

Trb. 1., 2.

Tuba

Timp.

Vl. I

Vl. II

Vle

Vc.

Cb.

mf

f

mf

f

f

mf

mf

ppp sempre espress.

mf

arco

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169

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Cor. 1.,2.

Cor. 3.,4.

Tr. 1.,2.

Tr. 3.,4.

Trb. 1.,2.

Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

arco

pizz.

mf

mf

mf

II*

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Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Cor. 1..2.

Cor. 3..4.

Tr. 1..2

Tr. 3..4

Trb. 1..2

Tuba

Timp.

VI. I

VI. II

Vlc

Vc.

Cb.

mf

p

tr

arco

p

poco p

(pizz.)

p

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Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bg. 1

Bg. 2

1.,2.

3.,4.

1.,2.

3.,4.

1.,2.

3.,4.

uba

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mp.

T. I

T. II

Vle

Vc.

Cb.

187 M

Fl. I

Cl. I

Fg. 1

Fg. 2

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

p

tr

pp

193

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

pp

pp

dim.

pp

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200

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Cor. 1.,2.

Cor. 3.,4.

Tr. 1.,2.

Tr. 3.,4.

Trb. 1.,2.

Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

pp

p

pp

pp

pp

pp

pp

pp

pp

pp

cresc.

fz

div. pizz.

cresc.

arco

mf

p

cresc.

mf

cresc.

mf

pizz.

mf

pizz.

mf

pizz.

mf

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214

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Cor. 1.,2.

Cor. 3.,4.

Tr. 1.,2.

Tr. 3.,4.

Trb. 1.,2.

Tuba

Timp.

VI. I

VI. II

Vie

Vc.

Cb.

ff

ff

The image shows a page of a musical score for an orchestra, starting at measure 214. The score is written for various instruments: Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Fg. 1, Fg. 2), Horns (Cor. 1.,2., Cor. 3.,4.), Trumpets (Tr. 1.,2., Tr. 3.,4.), Trombones (Trb. 1.,2.), Tuba, Timpani (Timp.), Violins (VI. I, VI. II), Viola (Vie), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#). The score includes dynamic markings such as *ff* (fortissimo) for the flutes. A large, semi-transparent watermark reading "PROMOTIONAL COPY" is overlaid on the bottom right portion of the score.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Cor. 1.,2.

Cor. 3.,4.

Tr. 1.,2.

Tr. 3.,4.

Trb. 1.,2.

Tuba

Timp.

Vl. I

Vl. II

Vcl.

Vc.

Cb.

ff

f

tr

à 2

div.

PROMOTIONAL COPY

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Cor. 1..2

Cor. 3..4

Tr. 1..2

Tr. 3..4

Trb. 1..2

Tuba

Timp.

PROMOTIONAL COPY

VI. I

VI. II

Vcl.

Vc.

Cb.

261

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Cor. 1.,2.

Cor. 3.,4.

Tr. 1.,2.

Tr. 3.,4.

Trb. 1.,2.

Tuba

Timp.

VI. I

VI. II

Vic.

Vc.

Cb.

ff

f

ff

f

ff

ff

ff

f

f

ff

ff

ff

f

fz

ten.

fz

tr

ff

ff

ff

ff

ff

arco

arco

dim.

p

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275

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Cor. 1.,2.

Cor. 3.,4.

Tr. 1.,2.

Tr. 3.,4.

Trb. 1.,2.

Tuba

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VI. I

VI. II

Vle

Vc.

Cb.

T

278

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Cor. 1.,2.

Cor. 3.,4.

Tr. 1.,2.

Tr. 3.,4.

Trb. 1.,2.

Tuba

Timp.

Vi. I

Vi. II

Vle

Vc.

Cb.

PROMOTIONAL COPY

280

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Cor. 1..2.

Cor. 3..4.

Tr. 1..2

Tr. 3..4

Trb. 1..2

Tuba

Timp.

VI. I

VI. II

Vlc.

Vc.

Cb.

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Overture in A minor

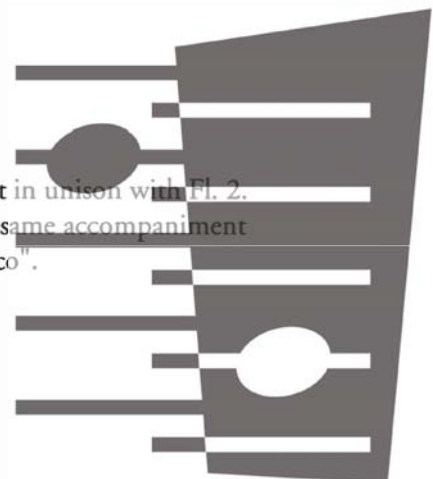
Editorial comments

The present edition of the score is based on the copyist's fair copy (Finnish Music Information Centre Cat. No. 2411). The parts of Trumpets were originally *in F*. They have been transposed to *in C*. The following additions and corrections have been made:

Bar nos.

- 11 A sharp has been added to G (to D *in F*) in Tr. 3, cf. b. 19.
38 A sharp has been added to the second note F in Tr. 4 (*in F*).
For the trumpet *in C* this indicates B natural.
For the Tr. 4 *in C*: the flat has been removed from B.
46 "pizz." added to Cb.
48 Both demisemiquavers in Fl. parts have been changed to semiquavers as in Vl. I.
48 *mf* added to Fg. 1 and Fg. 2.
48 *mp* added to Tr. 2.
56-59 The dynamic indications in Cor. 1-4 have been applied also to Tr. 2.
62-63 Tie added to Fg. 2 likewise in Fg. 1.
66-67 The slurs above the figure of two 16ths and following four 8ths in the woodwinds are not used consistently in the piece as a whole (e. g. bb.128-129; 144-145; 154-155; 206-207; 212-213; 263-264). They have been left as they were in the manuscript.
75 The *tenuto* marking (-) has been removed from the "pizz." chord in Vc.
76 There were no "arco" indication after "pizz." in b. 76 in Cb. It has been added here in b. 80, though it could be added already in b. 77.
76-77 Accent added to Vc. Cf. both Vl. parts in the same bars.
80 "arco" added to Cb. to cancel previous "pizz."
98 Slur added to Vc. to correspond with similar places in bb. 102, 106 and 110.
104 *p* added to Vl. II.
112 *p* added to Tr. 1. and 2.
128 "arco" added to Vl. II to cancel previous "pizz."
132 *p* added to Vl. II as in Vle in this bar.
132 A sharp has been added to C in Cor. 2. Cf. similar places in bb. 52, 70 and 148.
140-141 Accent added to Vc. Cf. Vl. II and Vle in the same bar.
142-143 The *p* indication in Vle has been moved from b. 142 to b. 143.
144 The pizz. quaver in Vle has been changed to crotchet likewise in bb. 146-147.
144 The G sharp in Vc. "pizz." chord has been replaced by A. Cf. similar place in b. 128.
144 *fz* added to Vl. II.
144 "arco" added to Cb. to cancel previous "pizz."
148 "arco" added to Vle to cancel previous "pizz."
154 *mf* added to Vc.
168 The natural has been added to G in Vl. I.
173 The natural has been added to G in Vl. II.
179 "arco" added to Vl. II to cancel previous "pizz."
206 *mf* added to Vl. I. Cf. all the other strings.
223 The last note D in Fl. 1 has been changed to B to make it in unison with Fl. 2.
224-227 The difference in articulation in Vle and Vc. playing the same accompaniment figure has been left unchanged: Vle play "pizz.", Vc.- "arco".
236 *f* added to Vc. likewise in Vle in the same bar.
243 *p* added to Fg. 2.

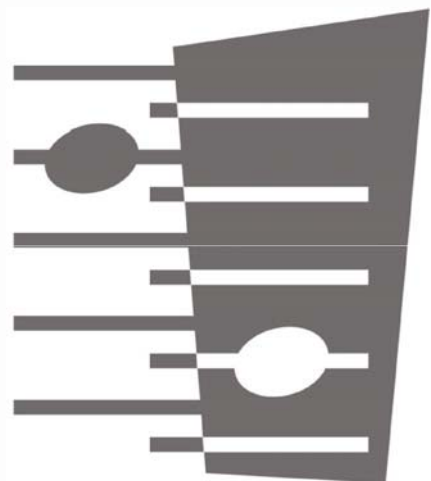
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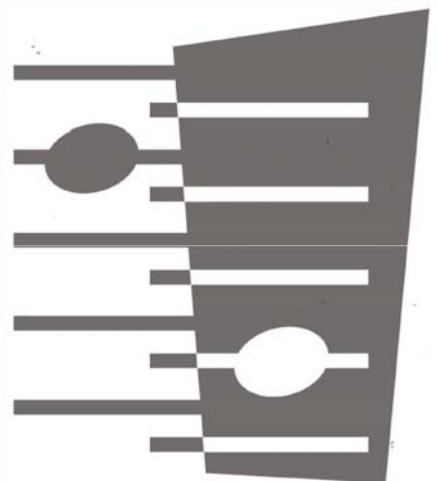
- 259 There is "pizz." in Vc. in this bar. The corresponding "arco" indication was missing and has been added in b. 269 though could be put already in b. 266 since there is *ff*.
- 262 "à 2" has been added to the last three notes in Tr. 3.,4.
- 266 A sharp has been added to both notes F and C in Tr. 3.,4 *in F* (B natural and F sharp *in C*).
- 268 A sharp has been added to F in Tr. 4 in F (B natural *in C*).
- 269 *f* added to Vl. I, Vl. II, Vle and Vc.
- 274 The harmony in the woodwinds on the third beat of this bar has been treated as a mistake and is corrected by analogy with a similar place in b. 270:
E in Fl. 1 has been changed to D
G in Cl. 1 has been changed to A flat.
- 278 The flat added to B in Cl. 1.
- 278 The *p* indication has been ignored and removed from either lines of Cor.
- 278 There were no instructions in the manuscript as to whether or not the first note in both Fg., all Cor., both Vls. and the Cb. parts should be played when repeating bb. 278-285. The editor's opinion is that they must be left out during the repeat. The final decision should rest with the conductor.. The players of these instruments should be instructed accordingly.
- 278-279 Flat added to E in Cl. 2.

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